

FUTURE SCHOOL CANDIDATES LIMITED TO EMPLOYEES' RANKS

17 STAGE AND SCREEN STARS TO BROADCAST MAMMOTH PROGRAM

Seventeen noted screen and stage artists, supplemented by two orchestras, in one of the most diversified programs ever given to radio audiences, will mark the premier Paramount-Publix Hour to be broadcast over the 53 station network of the Columbia Broadcasting Chain tomorrow night, Sept. 21, at 10 p. m., Eastern Daylight Saving Time.

This hour, the first of a regular weekly series of nation-wide broadcasting, will be one of two striking radio programs to be presented by the combined resources of Paramount and Publix within a period of three days. The second will take place on Monday, September 23rd at 7:30 p.m. Eastern Daylight Saving Time and will usher in the sixth annual National Radio Show in New York City.

On Saturday's program are seventeen artists including such motion picture and stage favorites as Ruth Chatterton, Clive Brook, Charles Ruggles, Mr. and Mrs. Jesse Crawford, Joe Penner, Four Merrymakers, Nancy Carroll, Charles "Buddy" Rogers, Fredric March, Jack Oakie, Helen Kane and Paul Ash.

David Mendoza, for a long time conductor of the New York Capitol Theatre orchestra, has been signed as conductor and musical director of the Paramount-Publix radio orchestra. He will assume his new duties on the initial broadcast tomorrow night.

Following is the complete program:

Ruth Chatterton and Clive Brook, noted stage and screen stars, enacting a dramatic scene from Alfred Sutro's play, "The Laughing Lady," under the direction of Victor Schertzinger. This will be broadcast from the Paramount Long Island Studio where a screen version of the play is being made. Charles Ruggles, musical comedy star, and now appearing in Paramount productions, will entertain with songs and patter.

Mr. and Mrs. Jesse Crawford, playing the twin consoles of the Paramount Theatre organs in New York City. Joe Penner, featured in the "Honeymoon Cruise," Publix stage show, playing at the Indiana Theatre, Indianapolis. An act by the "Four Merrymakers," from the Publix stage unit, "Par-
 isian Life," playing at the Paramount Theatre in Omaha, Neb.

From the Paramount West Coast studio in Hollywood will come a program introduced by Fredric March, as master of ceremonies. Charles "Buddy" Rogers and Nancy Carroll will sing songs from the picture, "Sweetie," followed by special numbers by Helen Kane, accompanied by the Paramount novelty orchestra. Under the direction of Nathaniel Finston, the Paramount recording orchestra will play "A Faust Fantasy."

The concluding number will be broadcast from New York when a combined orchestra of 36 pieces plays under the direction of Paul

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WHAT HAVE YOU PLANNED FOR THESE DAYS?

1. Columbus Day—October 12
2. Hallowe'en—October 31
3. Armistice Day—Nov. 11
4. Thanksgiving Day—Nov. 28
5. Christmas—December 25
6. New Year's Day—Jan. 1

EXECUTIVES' TOUR IS DELAYED

Because of sudden pressure of affairs in New York, the tour of members of the home office executive cabinet, headed by Mr. Katz and Mr. Zukor, has been cancelled. It is expected that it will be made in the spring. Meanwhile, division directors are leaving their New York headquarters, and are making their regular inspection tours of their territories.

THREE SUCCESS FACTORS NAMED BY MR. KATZ

The three things that mean daily dollars at the box office, according to Mr. Katz are proper booking showmanship, proper management showmanship, and proper advertising and selling showmanship.

Neglect of any one of these three factors nullifies the other two, and in operations where high pressure in these three departments is constant and effective, success is customary.

TO ALL DEPARTMENT HEADS!

We are now publishing PUBLIC OPINION every week instead of twice a month as heretofore.

The publication and its methods have become solidly a part of the circuit, and has established its value to the company.

This value can be increased in proportion to your co-operation. On a weekly basis that co-operation must be systematic.

Please see to it, therefore, that copies of memos, information and news concerning the activities of your department are forwarded to Mr. Serkovich promptly each week, so that the entire circuit may avail itself of all possible ideas, instructive matter and other benefits contained in the publication.

SAM KATZ.

SAM KATZ.

BARRY LISTS SWEEPING CHANGES IN POLICY

Before assuming his new duties as head of Publix personnel department, John F. Barry, who founded and developed the Publix School of Theatre Management, has outlined and obtained approval of sweeping changes concerning the school policy for the future. The school will be operated under the direction of Elmer J. Levine, assisted by Henri Schwartzberg, both alumni of the school, when it re-opens October 14.

NEW SCHOOL CLASS OPENS OCT. 14

The next class of students for the Publix School of Theatre Management, will report on October



E. J. Levine

E. J. Levine Prior to entering the school five years ago. Mr. Levine had been a showman theatre operator and film distribution executive. The school taught him Public policy and operation, and when he graduated, his first few assignments were to take losing theatres out of the "red," which he forthrightly accomplished. For two years, he was assistant to Jack Berry in managing the school. He was then made Special Assistant to Division Director Louis E. Schneider, where he again covered himself with glory. In the middle of the last Management School term, Mr. Levine was assigned to the school, and completed the course in a most creditable manner. He was made Director of the School when John Barry took over the duties of Director of the Personnel Department.

The management school now has about 200 graduates scattered throughout the field of Publix operation, and every one of them is giving a splendid account of himself. Numerous city managers are graduates, and at least half a dozen district managers.

The plan for the new class provides that it shall be made up of men now in the employ of the company. These are now being selected from the ranks of men whose past record indicates that the additional intense training will develop them for managerial commissions. **PUBLIX OPINION** will print the list of those selected when the school opens.

Under the new policy, the school will be limited to students recruited from the present ranks of Publix employees. Men who are already familiar with the company, its personnel, and policies, will be inducted. The course will be for three months instead of six months, and the men will be paid their present salaries while attending, instead of paying tuition, as heretofore. Publix employees who merit advancement, will be given the opportunity for the three months' course of specialized training, and will return to their old theatres, or to new ones, for training in front-house operation, office forms, accounting, etc. Heretofore, the school benefits have been available only to outsiders and newcomers. Now it will be available to Publix employees who deserve the personal development that will make their promotions more rapid and certain.

Here are some of the proposed changes in the school operating policy, starting October 14:

1. The session will last three months rather than six months.
2. Training will be limited exclusively to technical instruction in sound—projection—advertising—stagecraft theatre and stage lighting—music—program building.
3. Training in theatre routine, such as theatre forms, theatre cleaning, front house

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WARNING!

.. Unless every advertiser carries the name of the theatre, complete theatre program, and playdate in his newspaper ads and devotes at least the top-third to same, as well as similar window co-operation, PUBLIX THEATRES must NOT permit a tieup that gives display of the advertisers merchandise in the theatre or on the screen.

This goes for any kind of a tieup, but particularly for the theatre radio-shows described in **PUBLIX OPINION** and later in a manual.

Some of the "tieups" made were 100% for the benefit of the merchant and the newspaper, and **NOTHING** for the theatre, which of course is scandalously rotten salesmanship and showmanship.

—A. M. Botsford.

PUBLIX HIGH PRESSURE SELLING

In order to put necessary energetic sales pressure into every district and division in Publix, announcement has been made by Mr. Katz that as rapidly as the proper men of specialized selling attainment can be obtained, one will be assigned to each Division Director in the Home Office and another to each Division Manager in the field. These will in turn have associates in every city, to rapidly follow thru to successful conclusion, on every available idea and policy that has to do with ticket selling.

These men are being recruited where possible from the ranks of Publix, and also from outside sources, notably editorial rooms of newspapers. A. M. Botsford, Director of Advertising and Publicity is in charge of the plan, working in conjunction with Lem Stewart, David J. Chatkin, and Jack Barry.

It is expected that this lineup will be effective within the next few weeks, which will enable every theatre manager to instantly have all needed and complete information, campaigns, for every program, together with expert publicity and selling assistance right on his home ground where it can be adapted to local conditions.

Linen Concern to Help Plug 'The Virginian'

In connection with the showing of "The Virginian," the wise theatre manager will not overlook the bet afforded by the national tie-up effected by Paramount with the Gribbon Company, Inc., 350 Broadway, New York City, makers of fine linen damask tablecloths and napkin sets, who have named their latest creation in this line "The Virginian."

The linen company is preparing special counter and window displays, newspaper mats, suggested tie-up ads and a booklet of exploitation stunts to assist their dealers in co-operating with theatres. The linen concern will award three beautiful prizes to the dealers creating the best window displays in the tie-up with this picture.

See Paramount's Press Sheet and Publix Manual for explanation suggestions. All requests for additional information, advertising material, etc., should be addressed to Bert Elfenbein, Advertising Manager of the Gribbon Company.

PARADE PLUGS PARAMOUNT MONTH

Following the tip of PUBLIX OPINION, Manager Harvey Arlington, of the Publix Rivoli Theatre, Muncie, Ind., ushered in Paramount Month with a parade that had the whole town agog about the coming event.

Led by a squad of motorcycle police and a band, the procession included over 300 Boy Scouts, a fleet of Yellow Cabs, and bannery trucks, etc. The Boy Scouts bore placards announcing the beginning of Paramount Month at the Rivoli and giving the attraction and play dates.

SPREAD THIS AROUND!

This simple credo of a great New York critic on a distinguished metropolitan daily is one of the most concise, sympathetic and inclusive expositions of the critic's approach to the motion picture that has come to the attention of PUBLIX OPINION.

Read it carefully! Be sure and take it to your newspaper editor and your local critics. Get it printed. It will benefit you in a number of ways. It will let the public know the high level which the motion picture has reached in the affairs of the world. It will make newspaper editors more receptive to your news stories about coming pictures. It will influence local critics to consider the movies more favorably.

Unconsciously, whether they wish it or not, newspaper writers on the motion picture all over the country follow the model set by the great metropolitan critics. If it is fashionable in New York to wise-crack and be supercilious about the movies, that spirit will be reflected in every backwoods hamlet that prints a newspaper. The reverent attitude assumed by this great New York critic with regards to the movies cannot help but have its beneficial effect upon your local critic if you broadcast this credo sufficiently.

CREDO of a Critic Entering a New Field

by Pierre de Rohan (N.Y. MORNING TELEGRAPH) (8/23/29)

I BELIEVE in motion pictures, especially talking pictures.

I am convinced that this new art form, now groping its way out of the maze of mechanical and technical impediments which surrounded its birth, is the most plastic and practical method of story-telling and play presentation in the history of the world.

I believe that its influence on civilization will be as great as that of churches, schools, libraries or art galleries.

I believe that through the medium of the screen, knowledge is being spread to the ignorant, beauty is being brought to the unfeeling, and sound principles are being inculcated in the minds of those who need more definite moral standards.

I believe that a majority of the men and women engaged in making motion pictures are intelligent and artistic, and that a majority of the pictures they produce are worth while.

Of course, no one can deny that an occasional stupid film comes out of the studios and startles us by its triteness or lack of good taste.

But I refuse to judge an art by its daubs, an industry by its waste products.

FOR each person who witnesses a sports event of any sort in the United States, 170 go to the movies. For each person who attends a religious service of any sort, 153 go to the movies. For each person who sees a stage play, 914 go to the movies.

No other single interest—war, religion, politics, education, or anything else—ever attracted such universal attention in the entire history of mankind.

I believe, then, that these millions who prove their interest in motion pictures by paying the price of admission at thousands of box-offices every day of the year, also are interested in motion picture news—providing, of course, that it really is news and not merely pretty fiction invented for the sake of publicity.

And just as I believe that the public is entitled to more and truer news of the movies, I also believe that it is entitled to motion picture criticism of the same intellectual standard as it gets in drama, music and literary reviews.

I believe that any film in which a producer has invested thousands of dollars, and in which an author, a director, dozens of actors and scores of technicians have put the cumulative product of their skill, knowledge and experience, is important enough to receive serious critical attention. No matter how far it falls short of the mark set for it, it deserves more than to be derided scornfully by some one who,

like Whistler's cow, doesn't know much about art, but knows what he or she likes. I believe every picture is entitled to studied, earnest, interested criticism—or none at all.

I do not believe that I—or any other critic—have the right to pass judgment on a motion picture unless I know motion pictures and am intensely interested in them, and can explain with some degree of clarity and authority what my knowledge and interest indicate to be the picture's good and bad points.

I do not believe that puns, wise-cracks and pretty, stinging phrases constitute good criticism, from the standpoint of the reader looking for information.

In short, I believe that newspaper readers are entitled to accurate, interesting and complete motion picture news, and to honest, informed criticism.

And I believe that readers of The Morning Telegraph will get both hereafter in so far as I am able to give it to them.

FURTHERMORE, as you may have begun to suspect by now, I believe in the use of the capital "I." The opinions expressed in this column are my own, not mine and the press agent's or mine and those of a friend in the business. I hope that in most cases they will be mine and yours, that our views and beliefs will coincide. But even that is too much to expect all the time. The best I can promise is to keep your interests uppermost in my daily rounds as intermediary between you and the movie world. I shall see every new picture as soon as it is released and report on it here without fear, prejudice or dissembling. When I am wrong, as doubtless I shall be all too often, you may be sure that mine is an error of judgment, not of bias or contempt for my subject. I like motion pictures and hope to make you like them better by keeping you better informed concerning them.

PEP CLUB FORMED IN CHATTANOOGA

About two months ago, the employees of the Publix Tivoli Theatre, Chattanooga, Tenn., under the guidance of District Manager J. A. Koerpel and managers F. F. Smith, Tivoli; Paul Short, Rialto; J. L. Cartwright, State and Ed Shauf, Bonita, formed a social club and named it Publix Pep Club.

At meetings of the club, various operations of Publix theatres throughout the country are discussed by departmental heads.

Projectionists lecture on sound and the use of the various signals that control volume. This is especially beneficial to the service department, as it enables its members to come in closer contact with the actual problems that confront the projectionist. Inasmuch as all ushers are potential managers, this contact aids them immeasurably in acquiring the fundamentals of theatre management. The various managers give inspirational talks concerning the many phases of theatre operation.

DON'T HINDER SALES EFFORT SAYS FELD

"Do not interfere with the work of publicity and advertising men," Milton H. Feld, Divisional Director of Theatre Management, told the managers of Publix New York theatres at a recent meeting held at the Home Office.

"The publicity man attached to your theatre," declared Mr. Feld, "has a definite task to perform for which he has special qualifications. He should be allowed complete leeway in the performance of that task. The greatest mistake that any manager can make is to so hinder and harass him as to nullify his efforts, or enthusiasm."

"By this, I do not mean that the manager should refrain from interesting himself in the advertising of his theatre. Quite the contrary. The theatre manager is solely responsible for the success of his operation and it would be suicidal for him to ignore so vital a phase of that operation as advertising has come to be in recent years. He should be constantly alert to the exploitation possibilities of his attractions, closely watch the manner in which his merchandise is presented to the public, make suggestions, submit any ideas he may have on the subject and cooperate in every way with his publicity man. But he should cooperate in such a way that he does not hinder the advertising man at every step of a project, thus making a constant stumbling block of himself instead of a help."

"In other words, let the publicity man work unmolested. If, after he has had the opportunity to completely execute his project, freed from your hindrance, yet benefitting by your help, you are dissatisfied with it—then is the time for you to holler!"

THIS COPY WILL SELL TICKETS FOR YOU!

Here's a copy-box that only needs the addition in small type, of your morning and matinee prices, and "come before 6 p. m. to see full program at bargain prices."

If you carry it frequently and conspicuously in your large display ads, and on lobby posters and trailers, you'll find that it's a mighty powerful stimulant to your box office during the hours when you have plenty of empty seats.

You'll find that "saving half the fun-budget" will become a smart catchline and one that will be followed.

"It's Smart To Be Thrifty—That's Why Our Bargain Shows are always well attended by your neighbors!"

"SAVE HALF YOUR FUN-BUDGET AND GET CHOICE SEATS WITHOUT WAITING!!"

Attend Morning And Matinee Bargain-in-Price Shows!

Avoid The Crowds At Peak-hour Performances!

KAYES PROMOTED

On September 9th Mr. Harold F. Kayes was transferred from the Bijou and Park Theatres, Bangor, Maine to the Strand Theatre, Rockland, Maine. Mr. Kayes will also be the city manager of Rockland, Maine in addition to his duties as manager of the Strand.

Mr. J. Dondis, formerly manager of the Strand, Rockland, has resigned from active management.

NO!!!

A suggestion has been made that the Editor of PUBLIX OPINION print a list of Home Office executives and the various departments which they head so that the men in the field might know whom to address on any business, outside of the regular routine, which might come up from time to time.

To which the Editor, although appreciating the helpful spirit in which the suggestion was offered, answers loudly, clearly and unhesitatingly—NO!

The only practical way to insure orderly service and avoid wasting the valuable time of busy Home Office executives, is to refer the matter to one's immediate senior and let him relay it to the proper authorities. Thus, the theatre manager will refer the matter to the City Manager; the City Manager to the District Manager; the District Manager to the Division Manager; the Division Manager to the Division Director and so on to Messrs. Katz, Dembow, Chatkin, Botsford or any other Home Office executive involved.

WHEREIN BUDDY ROGERS SAID A SCREENFUL

The importance of constant vigilance on sound equipment is humorously emphasized by an incident in a theatre playing "The River of Romance." Paul Ral-bourn, Assistant to President Katz, reports it. "Suddenly the film went silent," says Mr. Ral-bourn. "There was a silence for about a minute, with all the actors mysteriously working their jaws. Then the sound came on again, and the first words uttered were by Buddy Rogers, who spoke his line, 'My Goodness, this never happened to me before!' Of course the audience howled in glee."

GEORGIA SENATE THANKS PUBLIX THEATRES

District Manager Willard G. Patterson was instrumental in obtaining considerable institutional publicity for Publix Theatres when the Georgia Senate unanimously passed a resolution thanking Publix Theatres for courtesies extended during the session. It reads:

"BE IT RESOLVED, by the Senate of Georgia, that our sincere thanks are hereby expressed to the Publix Theatres Corporation for courtesies extended during our session. Entertainment presented at these theatres has been of the highest type, clean wholesome and educational."

Personal courtesies of Mr. Willard G. Patterson, District Manager and the local managers of these theatres extended to members of the Senate have served to make our visits to Atlanta more pleasant, and are deeply appreciated."

Street Car Tickets Publicize 'Cocoanuts'

A tie-up with the Public Service Company was effected by Eugene W. Street, manager of the Publix Carolina Theatre in Greensboro, N. C., in publicizing "Cocoanuts," whereby he had every conductor on every line, distribute numbered tickets to car passengers. Lucky numbers were posted in the lobby which kept a steady stream of people in the front of the theatre. Banners were posted on both sides of all cars and buses.

PREMIER RADIO HOUR AT TEN TONIGHT

(Continued from page 1)

ace master of ceremonies of the Brooklyn Paramount. For the opening of the National Show the following program is announced: Paul Ash, master of ceremonies; Paul Small, singing ballads, and Irene Taylor, singing special blue numbers. They will be followed by Nino Martini, famed Italian Opera tenor who soon is to appear in Paramount productions. George Dewey Washington, baritone, and Kuznetsov and Nicolona, gypsy act, will complete the program.

Another group of famous motion picture and stage stars, together with popular radio entertainers, will make up the program of the second weekly Paramount-Publix hour which will be broadcast next Saturday evening. (September 28) at the same hour.

Such names as Gary Cooper, William Roth, Hal Skelly, Victor Schertzinger, David Mendoza, Jeanette MacDonald, Art Frank, and Morton Beck and two Paramount orchestras will provide the entertainment. From New York City to Hollywood, to Denver, to Chicago and back to New York will be the routine of station-control.

After the opening at the New York studios of the Columbia Broadcasting System where the venture will be conducted by David Mendoza, the program will be transferred to the Uptown Theatre, Chicago, where Art Frank, of the Publix stage unit, "Rah, Rah, Rah," will be heard in songs and patter. Then the microphone will be opened in Denver, Colorado, where Ed and Morton Beck, appearing in that city with the Publix stage unit "Seashore Polies," will entertain the radio audience.

From Denver, listeners will be carried to the Paramount West Coast studios in Hollywood where a program consisting of famous stage and screen stars has been arranged. Gary Cooper, handsome star who has just completed the title role in "The Virginian" will act as master of ceremonies and will introduce as the first portion of the program the Paramount record orchestra under the direction of Nathaniel Finston, followed by Jeanette MacDonald, popular musical comedy star, who is soon to be seen and heard on the screen in "The Love Parade," directed by Ernst Lubitsch and starring Maurice Chevalier.

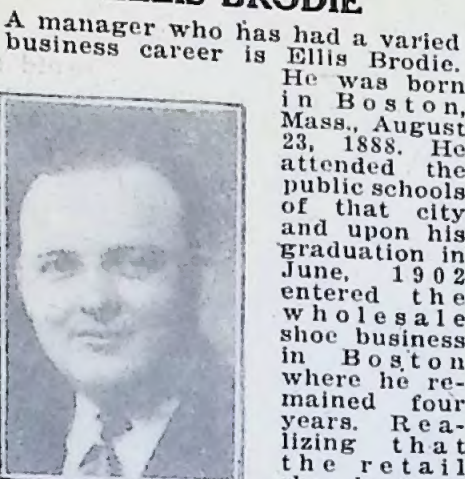
Then Hal Skelly, stage star, who recently made a tremendous hit in the Paramount all-talking picture "The Dance of Life," will be heard in a skit written especially for him. Accompanied by the Paramount novelty orchestra, Allan Roth, former Ziegfeld player and now a Paramount featured player, will sing tuneful melodies from "The Love Parade" in which she is to appear.

From Hollywood, the control will be switched, back to the Paramount Long Island studio. Here Victor Schertzinger, director of a forthcoming Paramount release,

MEET THE BOYS!

To promote acquaintance, respect and mutual understanding of the splendid individuals who comprise Publix, these one-minute biographies are offered. They're not printed as vanity ticklers for the showmen here portrayed. We want the photo and biography of everyone in Publix.

ELLIS BRODIE

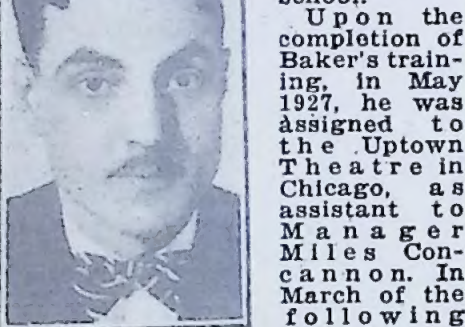


A manager who has had a varied business career is Ellis Brodie. He was born in Boston, Mass., August 23, 1888. He attended the public schools of that city and upon his graduation in June, 1902 entered the wholesale shoe business in Boston where he remained four years. Realizing that the retail shoe business in New York afforded him a wider field, Brodie left Boston and secured a position with Saks & Co. in New York. Seven years later saw him as the assistant buyer of the shoe dept. of Saks. He then returned to Boston in the same capacity with Win. Filene & Sons.

Brodie in 1915, became dissatisfied with the shoe business, resigned and entered the theatrical field as a private theatre owner in Lawrence, Mass., for seven years. In 1922, he sold his theatre and entered the real estate game. He remained in this business for about six years. On March 26, 1928 Brodie, as manager, opened the new Palace Theatre in Haverhill, Mass., and is still assigned to this theatre.

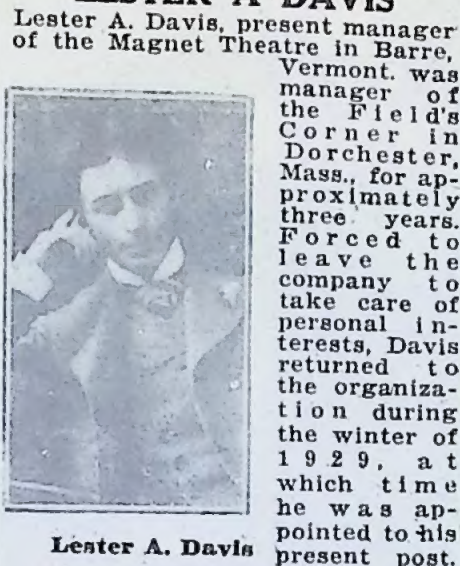
A. W. BAKER

Another student of the Manager's Training School who is progressing in the managerial field is A. W. Baker, a graduate of the third session of the school.



Upon the completion of Baker's training, in May 1927, he was assigned to the Uptown Theatre in Chicago, as assistant to Manager Miles Concanon. In March of the following year, he was assigned to his present position as manager of the de luxe Denver Theatre in Denver.

LESTER A. DAVIS



Lester A. Davis, present manager of the Magnet Theatre in Barre, Vermont, was manager of the Field's Corner in Dorchester, Mass., for approximately three years. Forced to leave the company to take care of personal interests, Davis returned to the organization during the winter of 1929, at which time he was appointed to his present post.



James L. Cartwright, present manager of the State Theatre, Chattanooga, Tenn., entered the theatrical business in 1917, while still attending school. He affiliated himself with the Signal Amusement Company and later was employed by the Tennessee Enterprises of Chattanooga. Starting as an usher, Cartwright worked in practically every theatre in Chattanooga.

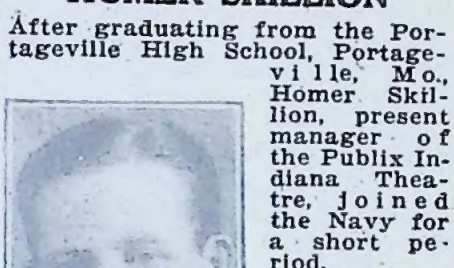
He was promoted to assistant manager of the Bijou in Chattanooga in February, 1923 where a policy of vaudeville, dramatic stock and road shows prevailed. In April 1924, Cartwright was assigned to manage the Rialto, in the same city, a first run motion picture house. He was transferred to Jackson, Tenn., August 1925 as City Manager and remained there until April 1927 when he was transferred to Macon, Ga., as City Manager. In March of the following year, Cartwright was made City Manager of Greenville, S. C., but was re-assigned to Jackson, Tenn., a few months later. The new State Theatre opened in Chattanooga and Cartwright was transferred there. For a short while he was assigned to the Florida Theatre in St. Petersburg, later returning to his present post.

C. J. RUSSELL, Jr.



Cornelius J. Russell, Jr. has been connected with theatres since 1918, when he started as usher in the Empire Theatre in Lewiston, Me. In 1922, Russell was ticket taker and billposter at the Priscilla Theatre in the same town. He managed this theatre for four months and then entered into the office of the Maine & New Hampshire Theatres Company learning the fundamental and practical side of theatre operation. During the summer of 1924, he was ticket taker at the Opera House in Bangor, Me. One year later, Russell was appointed manager of the Graphic, also in Bangor. He remained at this theatre for a year and was then transferred to manage the Colonial in Belfast, Me. His present position is that of manager for the Opera House in Bangor.

HOMER SKILLION



After graduating from the Portageville High School, Portageville, Mo., Homer Skillion, present manager of the Publix Indiana Theatre, joined the Navy for a short period. He traveled with the R. J. Reynolds Tobacco Co. for over a year and, after finishing a barber course, he joined the usher ranks at the Ambassador Theatre, St. Louis, in June 1927. From usher he was gradually promoted to Chief of Service. On March 18, 1928, he went to Indianapolis to take over the duties of Chief of Service at the Indiana Theatre. From Assistant manager of the Indiana he became house manager of the Circle theatre and three months later was promoted to house manager of the Indiana theatre.

LIMIT SCHOOL CLASSES TO EMPLOYEES

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operation, etc., will not be given at the Managers' School.

4. Men brought to New York for training at the Managers' School will have had previous theatre experience so that they will be familiar at least with routine theatre work outlined above. Consequently, the policy of admitting men to training at the Managers' School who have had no previous theatre experience will be discontinued.

5. Managers and Assistant Managers who need the technical training outlined above will be brought to New York and carried on the home office payroll at the salary they are receiving at the time of their selection for training.

6. Temporary replacement for such men will be made either by stepping up men at the respective theatres, or by sending for the replacement an applicant who comes to us sufficiently qualified to be introduced to the work of the position for which replacement is made.

In a communication addressed to the Home Office executive cabinet, and to Division and District managers, Mr. Barry asks for immediate co-operation.

"Will you kindly survey the man-power in your division to suggest those men who can be brought to New York for the session starting October 14th. It is evident that the only men worthy of consideration for the special training to be given in New York are those men whose records with the company and whose natural qualifications justify the expense entailed.

"Because plans for replacements must be made, we should like to know as soon as possible the men you recommend for training at the next session of the Managers' School."

TRAILER SELLS 'EM!

So much keen interest is being evinced in the advance trailer for the Moran and Mack picture that Division Director John Friedl in Florida, has suggested that matinee prices be raised for this attraction.

TWIN BEDS GIVEN AWAY

Manager Marc J. Wolf sold a furniture company the idea of giving away twin beds for the publicity involved. This in connection with the advertising of "Twin Beds," playing at the Publix Palace Theatre, Gary, Ind.

Each admission ticket contained a number and the person holding the lucky number won one of the beds.

"Taming Of The Shrew" Is Sure Money-Getter

"The Laughing Lady," starring Jeanne Eagels, will play a medley of his own compositions on the violin, accompanied by a special orchestra. Schertzinger will play "Marcheta," "Just An Old Love Song," and the hit song from "The Love Parade," all of which were written by him.

RUSSELL RETURNS

Mr. C. J. Russell, Sr., returned to the Bijou Theatre, Bangor, September 9th after a leave of absence. Mr. Russell will now manage this house.

MANAGES TWO THEATRES

Mr. Everett Foster replaced Mr. John Howard as manager of the Strand and Palace Theatres, Cedar Rapids.

Bill Wright, of the Paramount West Coast Studio Department of Advertising and Publicity, reports that, at a preview of "The Taming of The Shrew" with Mary Pickford and Douglas Fairbanks, the audience took to the picture like a duck to water. Contrary to popular expectation, it is wild, broad slapstick comedy and the audience just ate it up. They loved Mary's dramatic fury as the Shrew and Fairbank's overpowering dynamic action as Petruchio. There is not one serious moment in the picture, and it is played for broad comedy throughout with no attempt at serious romance at all. The sets are big, lavish and patently authentic as to period.

It is the convinced opinion of all on the West Coast that "The Taming of The Shrew" will unquestionably be a tremendous box-office picture.

PUBLIX OWNS GIRL TROUPES

Publix is establishing its own chorus department for the coaching of lines for one out of every four Publix units. Fred Cowitch is in charge.

Dave Gould, Dorothy Berke and Allan Foster Girls, independently trained and staged, will alternate with Publix' own troupes, the other three units out of four.

CATALOGUE OF PUBLIX RECORDS

SERIES FOUR

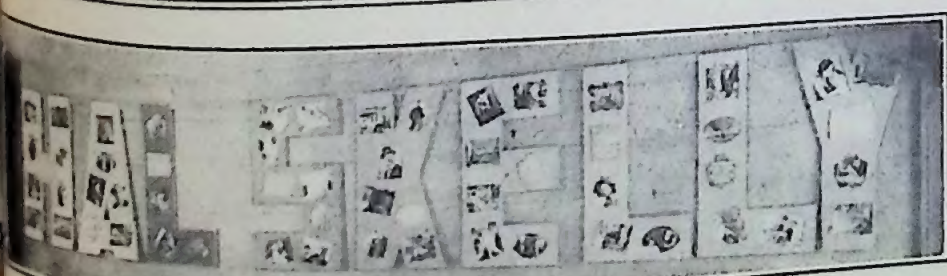
Herb Hayman, Music Sales Dept. Paramount Building, N. Y. C.

Record No.	Titles	Artists	Type
1044 P	AIN'T MISBEHAVIN' (from Connie's Hot Chocolates)	Sammy Fain	Vocal
	MISS YOU	Ted Smith & Publix Ten	Vocal
1045 P	I'M IN SEVENTH HEAVEN (from Say It With Songs)	Paramounteers	Dance-Voc. Accp.
	LOVABLE AND SWEET (from Street Girl)	Paramounteers	Dance-Voc. Accp.
1046 P	SHOO SHOO BOOGIE BOO (from Why Bring That Up?)	Paramounteers	Dance-Voc. Accp.
	WHEN I'M IN LOVE (from Why Bring That Up?)	Paramounteers	Dance-Voc. Accp.
1047 P	PAINTING THE CLOUDS (from Goldiggers of Broadway)	Paramounteers	Dance-Voc. Accp.
	SUNSHINE (from Goldiggers of Broadway)	Paramounteers	Dance-Voc. Accp.
	TIPTOE THRU THE TULIPS (from Goldiggers of Broadway)	Paramounteers	Dance-Voc. Accp.
	WITH ME (from Goldiggers of Broadway)	Paramounteers	Dance-Voc. Accp.

THE ABOVE RECORDS ARE NOW AVAILABLE AT YOUR WAREHOUSE. PLEASE MAKE IT A POINT TO REQUISITION SAME.

EYE-CATCHING DISPLAY

Manager H. L. Davidson of the Publix Columbia Theatre, Davenport, Ia., used this effective means to acquaint his audiences with Hal Skelly, star of "The Dance of Life."



CLIP-SHEETS POWERFUL SERVICE

Nearly every city in Publix maintains a weekly mimeographed "news-letter" service to suburban and weekly and college newspapers. These publications, in return for press-courtesy admissions which are sent upon receipt of marked copy containing the stories sent out, invariably publish the "clip-sheet" stories intact.

In Chicago, the "clip-sheet" maintained for about 30 theatres, covers a list of publications numbering nearly 300. The theatres thus get representation before a total circulation of nearly 500,000, at no cost except two single trip passes for each publication, every week.

Detroit has a clip-sheet list of publications numbering nearly 200 publications. St. Louis has 150. Buffalo has 70, Omaha has 100. Toledo has 100, and smaller cities all have lists of publications that have been contacted personally on a pass-for-item basis that offers complete free coverage for the theatre trading idea.

The clip-sheet idea is a brain child of William K. Hollander of Chicago, and has been effectively operated for many years in the Publix-Chicago circuit in the days when it was known as the Balaban & Katz circuit.

DOOB SUGGESTS MANUAL FOR STOCK STUNTS

Oscar Doob, of Detroit, offers the very good suggestion that manuals on the following seven newspaper promotion phases, might be helpful to the entire circuit:

Classified Ad Tieups.
Theatre openings.
Sport tieup features.
Ad promotion tieups.
Theatre and Newspaper Anniversaries.
Fashion features.
Circulation tieup features.

All of these are phases in which newspapers are vitally interested, and these tieups, effectively made, bring sure-fire, ticket selling publicity.

There have been hundreds of stunts pulled on each of these seven angles. Some have been published in PUBLIX OPINION and others in manuals. Mr. Doob's idea is that a collection be made from all over the circuit and compiled into a manual covering each topic. These manuals, in turn would be distributed to each theatre, so that a complete collection on each angle could be available any time a merchandiser commenced to grope for a sure-fire stunt. The value of the stunts would be that as false copies, with explanations, they would have already demonstrated their sure-fire merit.

So if you'll just collect yours, and wrap 'em up in separate bundles, each one marked, and forward them to PUBLIX OPINION, we'll be glad to turn the collection over to Lem Stewart, whose department produces the manuals.

NEW SYRACUSE THEATRE

The Temple Theatre, Syracuse which Publix takes over September 21st, will be under Mr. Field's supervision with Mr. C. C. Perry as District Manager.

GOSS MANAGES BANGOR

On September 9th Mr. Eugene F. Goss assumed the management of the Park Theatre, Bangor, Me.

SELLING FUTURES!

This is one of the ways Monty Salmon used Publix Opinion's suggestion on selling future Paramount Pictures. He used up a "product book" and says it drew constant crowds. You can get colored insert pages from trade magazines for same purpose.



GREENE'S GET INVITES

Persons named Greene in Haverhill, Mass., were invited by Manager Ellis Brodie to attend the showing of "The Greene Murder Show" at the Publix Palace. Brodie mailed separate invitations to the Greene families of his town, warning them of the imminent fate of their New York "cousins." Much publicity was obtained in the local papers because of this stunt.

GRAPEWIN'S NEW POST

Charley Grapewin, for many years a star and writer for the stage, will occupy the important post for Christie Talking Plays of adaptor and dialoguer of talking pictures which are being filmed for Paramount's current short feature program.

Grapewin will fill the post left vacant by the resignation of Alfred A. Cohn, who has joined Warner Brothers' production staff.

TEASER ADS AID IN SELLING DRUMMOND

Manager George Baker of the Publix Melba Theatre in Dallas, Texas, inserted teaser classified ads, five days prior to the showing of Bulldog Drummond, throughout the want ad sections of four local papers reading something like this: "Are you in danger. Do you seek the aid of a daring adventurer, willing to go the limit? For personal interview, see 'Bulldog Drummond' at the Publix Melba Theatre, starting Friday." Another ad read: "Ex army officer seeks adventure, danger. Willing to go the limit. If interested, see Bulldog Drummond at the Publix Melba."

Many inquiries were received and some even went as far as to call at the theatre and demand that they be given an appointment with Drummond.

ARE YOU GOING TO SEND US AN AD?

A few of the more recent editions of seventy-five cent motion picture books are: "The Virginian," "Four Feathers," "Dance of Life" and "The Children," published by Grosset & Dunlap, and "Dr. Fu Manchu" and "Sherlock Holmes," published by A. L. Burt & Company.

Go to your drug stores and book stores and show them how THEY will benefit by a tie-up. Some of the above mentioned books are New Show World products and with the forceful and concerted efforts devoted to the publicising of this product, the books are bound to be rapid sellers. TELL and YELL this to the drug store and bookstore proprietors. Make them, because of the advantages they will derive from the tie-up, foot the cost of printing theatre display cards, etc. to be placed on the book shelves. GET them to pay for an ad. in the local paper. MAKE them give prominence to your theatre name, playdate, etc. Who will send in the first ad to PUBLIX OPINION?

Jack Gault, publicity director of the Publix Portland Theatre in Portland, Oregon, has already successfully tied up with the chain drug stores of his city in the exploitation of the books.

THEATRES CHANGE NAME

Effective September 1st the name of the Burns Theatre, Colorado Springs was changed to the Paramount Theatre.

Effective September 1st the name of the Majestic Theatre, Grand Junction was changed to the Mesa Theatre.

PERSONAL INDORSEMENT CARDS

Bob Kelley, of the Texas district office of Publix, used an old gag to good results on "The Last of Mrs. Cheyney" when that attraction played the Greater Palace in Dallas. Each member of the staff of the theatre were given 400 cards with their personal indorsement on it, after the picture was screened. These the staff passed out to their friends and business associates a week in advance.

The copy used on the cards was very simple, just as if two persons were talking to each other, and looked more personal than a long-winded sales argument would have done through the same medium.

AIR FLIGHT AND CO-OP AD AIDS BOX OFFICE

An extensive advertising campaign on "Flying Fool" promoted by Harold Kayes, manager of the Publix Bijou Theatre in Bangor, Me., took the town by storm. Kayes sold the Bangor Commercial, the town paper, and nine local merchants on the idea of sponsoring an aeroplane flight over the city. On the day of the flight the nine merchants bought a co-operative page tying in with the showing of the picture at the Bijou.

While the flight was in progress, twenty-five copies of the newspaper were dropped overboard. Nine of these papers contained marked advertisements, which entitled the finders to prizes from the merchants who had inserted them. Of course the marked advertisements were those on the co-operative page. The paper conducted publicity stories on the stunt one week in advance, and also carried teaser ads in their columns.

WEST WILL STAR IN CHRISTIE PLAY

Buster West, well known rubber-legged sailor dancer from the George White's "Scandals" and vaudeville, with his partner, John West, will be featured in a Christie Talking Play for the Paramount current program.

The picture is "The Dancing Gob," based on a story by Vernon Smith, and will combine a comedy story and the popular act in which West has appeared on the stage. It will open with the team doing their famous act and will cover the adventures of two sailor-actors who get mixed up with the real gobs of the fleet.

West will be surrounded by an elaborate singing and dancing production as a background to his own specialty numbers.

NOVEL ANNIVERSARY STUNT

Manager M. A. Baker celebrated the first anniversary of the Colfax Theatre in South Bend, Indiana, by offering a \$10 bank account to each child born on August 4th, the anniversary day of this theatre, thru the local paper. In addition, a \$5 account was started for every child born in South Bend on August 4, 1928, the actual day the theatre opened.

WRITE NEAREST MAN FOR TIEUP

A month before you play Moran and Mack picture write to zone distributor for Columbia for helps.

DISTRIBUTION LIST—COLUMBIA PHONOGRAPH COMPANY, INC.

Atlanta, Ga., Columbia Phono. Co., 29 Pryor St., N. E. (Westervelt Terhune)
Boston, Mass., Columbia Phono. Co., 1000 Washington St. (N. B. Smith)
Chicago, Ill., Columbia Phono. Co., 427 W. Randolph St. (A. J. Heath)
Dallas, Texas, Columbia Phono. Co., 2000 N. Lamar St. (F. R. Erlman)
Los Angeles, Cal., Columbia Phono. Co., 811 S. Los Ang. St. (E. C. Routh)
St. Louis, Mo., Columbia Phono. Co., 125 S. 8th St. (W. S. Parks)
San Francisco, Columbia Phono. Co., 941 Mission St. (A. J. Schrade)
Seattle, Wash., Columbia Phono. Co., 911 Western Ave. (L. D. Marsh)
DISTRICT BRANCHES:
Buffalo, N. Y., Columbia Phono. Co., 700 Main St.
Detroit, Mich., Columbia Phono. Co., 439 E. Fort St.
New Orleans, La., Columbia Phono. Co., 517 Canal St.
JOBBERS:
Chicago, Ill., W. W. Kimball Co., 308 So. Wabash Ave.
Denver, Colo., Columbia Stores Co., 1731 California St. (C. A. Delzell)
Salt Lake City, Columbia Stores Co., 221 So. West Temple (D. H. Delzell)
Oklahoma City, Harbour-Longmire Co., 418 W. Main St.
Des Moines, Ia., Blish, 112—11th St.
Minneapolis, Kern-O'Neill Co., 18 North 3rd St.
Lincoln, Nebr., Lincoln Fixture & Sup. Co.,
Memphis, Tenn., Radio Sales Co., 483 S. Main St.
Kansas City, Mo., Sterling Radio Co., 1515 Grand Ave.
Tampa, Fla., Tampa Hardware Co.,

AID THE TRAINING OF NEWCOMERS TO PUBLIX!!

Let them read the back files of PUBLIX OPINION. It's the official source of information about policies, ideals, traditions, and history of the company. SAVE YOUR COPIES! Don't cut 'em!

STEWART DISCUSSES DISPLAY-ADS

CONSTRUCTIVE CRITICISM OFFERED IN EXPLANATION OF EXPERIENCED PRACTICE

A letter of constructive criticism of display ads for theatres in cities of a Publix western division, which was recently written by Lem Stewart, has been heartily endorsed by Mr. Katz, who directs that it be made available to everyone in Publix who has anything to do with advertising.

PUBLIX OPINION there is reprinting the letter, with the names of the cities and theatres undeleted, since the corrections suggested by Mr. Stewart find wide application in scores of Publix towns. Instead of blame attaching to anyone, the incident is displayed as another indication of the general helpfulness that is possible to all within Publix, when typical theatre problems can be laid before everyone and dissected under clinical gaze. Mr. Cummings and theatres have opened the way for opening a discussion that will greatly benefit the company in every city where Mr. Stewart's remarks are carefully read and considered.

The information contained in Mr. Stewart's communication is about the most sensible line of advertising talk I have seen in a long time," said Mr. Katz. "I congratulate Mr. Stewart upon the splendid material contained in his letter, and I am sure that if this line of reasoning could be followed up by everybody, our business would be much better off for I think a letter of this kind should be available to everyone in the circuit."

With this in mind, PUBLIX OPINION presents Mr. Stewart's letter, together with a portion of the display-ad that is under discussion.

Stewart's Letter.
The recommendation is that our theatres in your city immediately take steps to improve the style of the display ads and small ads for the Paramount Theatre. But as a matter of fact, this recommendation applies in general respects to Des Moines and Strand Theatres. And what the writer may say, applies also in a general fashion to much of the newspaper advertising in Omaha.

"At the outset, permit me to say that it is almost humanly impossible to treat the subject of the proper construction of newspaper advertisements satisfactorily by correspondence, without being misunderstood. The subject becomes all the more difficult when the writer has considerable reason to believe, that the men who actually make up these difficult-to-read displays, give every evidence of lacking 'advertising aptitudes,' and an appreciation of the fundamentals of good construction and design. And it is only fair that unless we are directing men who have some appreciation of form and order, any recommendations made by either of us are likely to prove futile.

"Before attempting to point out specifically what is wrong, I wish to qualify what I shall say with the following statement.

The majority of people will comment to you about newspaper advertising on a basis of their personal likes and dislikes. The Advertising Department WILL NOT do that. There are certain basic principles for efficient printed advertisements, and if these are violated, our ads cannot earn their way and pay a profit, regardless of whether the resultant ad happens to please, or happens not to please someone's personal

"AN EMERY WHEEL TO SPARK-UP AND SHARPEN YOUR SELLING-WITS!"

That's What John F. Barry Calls "PUBLIX OPINION" in urging everyone to read it carefully.

THIS AD DREW CRITICISM

Lem Stewart's letter this page was inspired by this drawing which is supposed to be Clara Bow.



fancy. The Advertising Department always strives to restrict its comments to these basic principles.

The general fault with the advertisements which inspired this letter is; they are all entirely too similar in style, hence too similar in appearance (our theatres and our competitors). The style of each ad represents an unsuitable technique for the facilities of newspaper reproduction. The result is crowded, monotonous-looking newspaper pages of the type which the reader passes by hurriedly. Unsightly confusion which repels the vision. Generally speaking, the ads of the Des Moines Theatre are more practical than the advertisements of the Paramount. Obviously because the Des Moines Theatre advertisements are more orderly than the ads of the Paramount. But the advertisements of the Strand Theatre can also be condemned on the most practical of all reasons, the Strand Theatre ads, the Des Moines Theatre ads and the Paramount ads are so arranged that they are not only unsightly in appearance, but too damned difficult to read. And we are reasonably sure that the ads of all three theatres can be eventually so arranged that they will be easy to read. And in this regard it is interesting to note, that the very small advertisements of your managers' are easier to read and to grasp, and they are more sightly, than the larger displays.

I am writing in fear that you may misunderstand the motive of everything I have had to say in this letter. I want to assure you that the thoughts I am trying to give your advertising men are within reason. Therefore, first and foremost, your advertising men and other advertising men should realize that the optic nerve and the muscles which control it are the most delicate in the entire human system. This is an important but minor fact, which having been observed by those who control the destinies of the advertising pages of a magazine like the Saturday Evening Post, has enabled that weekly publication over a period of five or six years, to build up the value of pages in The Post from \$2,000 a page to \$8,000 a page.

There is another thought which I believe will be helpful to you. The majority of people who read the papers do not have trained intellects, though they may be intelligent. You have often heard the claim that the average theatre-goer has the intelligence of a child of 14 years. If such knowledge is reliable, why not capitalize on the facts. Turn to the school books and literature that is published for children and intelligences that are not trained. You will find that in such publications simple, forceful illustrations are used. Copy is direct and not involved. Type is clean-cut and large. As a matter of fact, nothing smaller than 12 point type is

used. And nothing is presented in a confused fashion.

But unfortunately we cannot buy enough space to publish our advertising messages in type that is not smaller than 12-point. We can however, practice the law of simplicity in an effort to get across simple messages to the simple-minded. We can arrange our advertisements in an orderly fashion, and we can discard the portions which are displeasing in favor of those which are pleasing.

Let's do these things quickly in your district.

I am going to enclose a page from the Greeley Tribune, a little town of 15,000, where the rates are only 35c an inch. I do not think that the advertisements in Des Moines should eventually be as extremely simple as those ads illustrated in enclosure 'Z.'

However, to reform the advertising in Des Moines, and to make our advertisement at least readable, it would not hurt to start from scratch, and try some advertisements in Des Moines and Omaha that are as direct and forceful as the lay-outs of these advertisements in Greeley.

Incidentally, it would be a good thing for Omaha and Des Moines to observe the practice of the white margin; that is, the use of 1/4 inch, 1/2 inch or 3/4 inch white margin entirely surrounding the outside border of advertisements. I recommend that every one in Des Moines and Omaha who has any thing to do with advertising should study the advertising sections of our Manuals continuously. Not with the idea of using the Manual ads exactly as they are presented, but, with the idea of taking advantage of the opportunity which prevails through access to the Manuals, to study form and order, continuity and typography. And really, Mr. Cummings, it is beyond me to appreciate how any advertising man with access to all the advertising aids that are sent out by the Paramount and Publix organizations, can continue to turn out cross-word puzzles that masquerade as display ads, using for purpose of illustration, the ads attached to this letter."

Why? Because in comparison the smaller ads are orderly.

And so at once you have a very definite clue to help you to direct the men who do this work, to turn out more profitable and coherent ads, and that clue is to insist upon orderliness.

Speaking as briefly as possible about ORDERLINESS, your men will find that advertisements can be arranged in a much more orderly fashion, if the tendency is to arrange ads in a rectangle that is higher than it is wide. Preferably a rectangle that has the ratio of 8 x 5. ORDERLINESS further dictates that a conglomeration of type faces had better not be used in a single advertisement. Let the advertiser use two styles of type faces if he must. He must bear in mind that one style of type face furnishes eight varieties—italics and straight, bold and lightface, extended and condensed, caps and small letters. If your advertising man is dealing with Cheltenham type he has one style which gives him eight varieties. If he incorporates Gothic type into his advertisements, this also gives him eight more varieties, 16 varieties in all. I mention this because I see an advertisement for one of your theatres, in which I can count at least four different kinds of types used. No wonder the ad is disorderly or unharmonious in appearance.

ORDERLINESS is an advertisement brings us once more to the importance of continuity in an advertisement. Continuity in an advertisement means that just like this letter, or just like any reader in a newspaper, an advertisement, if you want 90% of the people to read it, must have a definite beginning and a definite end. That is,

a place in the ad which invites the eye to start reading, and a place in the ad to stop reading.

And this law of continuity further dictates that in that portion of the advertisement where you talk about the theatre, mention the theatre's name, and all facts that pertain to the theatre, such as prices, starting hours, address, etc., etc. In that portion of the ad where you talk about stage shows, talk about stage shows and nothing else. In that portion of the ad where you talk about the featured picture, talk about the picture and nothing else. And in that portion of the ad where you talk about short subjects, handle this subject and no other subject.

It does not matter what rotation these various divisions are arranged in, as long as they are arranged in an orderly fashion, so that the human eye will cover one subject after another, as it scans the advertisement.

Now I will give you another principle of better advertising. It is based on the fact that light-faced type can be read much more readily than bold-face type, and that straight type can be read much more readily than italics. Hence the advertiser should reserve bold-faced type and italics for names, catch-lines and copy that has to be emphasized, and he should use light-faced type for all else.

Now I mention these principles of good advertising to you, bearing in mind that the advertising of the Paramount Theatre, Des Moines, violates every one of them. In addition this ad lacks good taste in proportions, and at unfortunately has no "focal point." I hate to mention this last term, because I wonder if the man who did this ad for your operation, will comprehend what we mean. Please study this advertisement. I want you to notice that it has no beginning and no end; that since everything is emphasized with grotesque bold-faced type, nothing in the ad makes a definite impression.

Permit me to emphasize that the human eye is unfortunately not so adjusted physically that it can skip from the left-hand side of an advertisement to read a comment about "If We Owned this Newspaper," to the right-hand side of the advertisement to read about "The Coolest Spot in Town," Etc. If you want these and other important facts read, they must be given in continuity and in orderly fashion.

And now I am reminded of another principle of salesmanship, merchandising and advertising, which must be borne in mind at all times. Never publish an illustration of a star, unless that illustration is a likeness. Better yet, don't publish the illustration unless it glorifies the personality you are trying to sell.

I refer especially to the advertisement which shows a sketch of "Clara Bow," an ad which I will illustrate, coincident with this letter.

Clara Bow has a reputation as a screen personality, as you will admit, more because of her shape-like figure, than her face. Any printed matter whose purpose is to sell Clara Bow, must not only do justice to the star's pleasing characteristics — her appearance should be and must be glorified. Look at the scrawny sketch of Clara, take a glance at Clara's figure. Get your advertising man to ask himself — "Why should this sketch sell any tickets, and would anybody in the studios undertake to make a star of Clara Bow, if her first introduction to the producing companies was a sketch of herself that looked as unsightly as the one in this ad?"

I am not worried about the price that is paid for the space in which these unsightly advertisements are published, half as much as I am worried about the opportunities you are losing to sell Lindy Coons, Alice White, in "Broadway Babies," and other admirable things on your theatre program.

CAN YOU PLANT THIS STORY TODAY?

Another confirmation of the many statements issued by leading child specialists, psychiatrists and the like, who have lauded motion pictures, was issued in New Haven, Conn., on September 3, by Dr. Phyllis Blanchard, psychologist of the Philadelphia Child Guidance Clinic. This story was picked up by the Associated Press and clipped from the Boston Post by J. N. Snider, manager of the Publix Paramount Theatre in Newton, Mass. Dr. Blanchard said: "Numerous studies made by scientists have failed to establish any appreciable contribution to delinquency from motion pictures, but we do find the motion picture to be helpful in many ways. It affords healthy escape from drabness, to adult and child alike. It is a definite Americanization aid to the children of immigrants."

Articles of this character, planted in your local paper, will aid in counteracting the effects of those who bemoan the motion picture industry as a curse, rather than an asset to the community. Get your local physician or educational supervisor to attend a preview of a New Show World picture, then have him interviewed by a friendly reporter from one of the local newspapers, asking him to state the educational and moral benefits derived from motion pictures. See that photographs and stories concerning the interview are easily available, which will doubtless result in prominent position in the local newspaper. Send clippings to PUBLIX OPINION so that we can show the rest of the circuit what you did.

FIRE EQUIPMENT STORY

The Publix Florida Theatre obtained a three-column photo and story in the local paper, telling and showing how the theatre is well equipped to combat any fire hazards.

FIRSTS

Broadway, the world's capital of the show business, gives credit for an unlimited number of "firsts" in theatrical innovation to Publix.

Publix, however, is still unable to compare its operations in New York with those of Chicago, because in the latter city it has five major theatres in the Loop and nearly 40 in outlying districts, of which at least four districts have theatres that compare favorably to those in the loop.

Broadway's present representation of Publix theatres includes only the Paramount, Rivoli, Rialto, Criterion and Brooklyn-Paramount.

These theatres, particularly the twin Paramounts, were the first to bring innovations to Broadway that won instant popularity.

First to have midnight shows, morning matinees starting at 10:30 a. m., with a special low price; refrigeration plants; no tipping; courteous house staff service; one price for all seats; bargain matinees; feature organists; magnascope screen; stage-bands; masters-of-ceremony, and first to have Saturday openings; reduced prices on week days, and non-peak attendance hours.

In addition, Paramount was the first company to use electric signs of gigantic size to advertise an attraction.

THIS HELPS THE BOX-OFFICE!

The cold marble elegance of the beautiful Publix Tennessee Theatre, Knoxville, was turned into a box office inspiration and a standing tantalizing invitation to see future pictures by City Manager W. E. Drumbar and his staff by the cut-outs and "art", shown here. Excellent results are reported from these attention-grabbers and curiosity ticklers, all in keeping with the dignified beauty of the theatre.



STERLING TALKIE GETS GREAT CAST

Bert Roach, Will King, and Natalie Joyce have been signed by Al Christie to appear with Ford Sterling in "The Fatal Forceps" by C. L. V. Duffy, which will be the next of the Christie Talking Plays for Paramount to go into production. William Watson, who just directed Louise Fazenda in "Faro Nell, or In Old California," will direct Sterling and the others in this comedy.

In the comedy story Sterling will appear as the sleepless dentist who is on trial for his life; Roach will play the saxophone player, and Will King, the bass drum manufacturer. Charles Cadwallader, Christie art director, has furnished a novelty in designing a futuristic courtroom in which part of this travesty will be played.

COMMENDS PUBLIX SERVICE

Manager George B. Peck of the Publix-Victory Theatre, Tampa, Fla., is the recipient of a very flattering letter from one of his patrons who became suddenly ill while at the theatre. In thanking Manager Peck for the unusual attention which was accorded him, the patron wrote: "No man could have been more considerate than Mr. Hicks (one of the ushers) and his idea of service as expressed by the Publix Theatres made a new meaning of the word 'Service'." This is only one of hundreds of letters like it which come pouring in every week to Publix theatres all over the country.

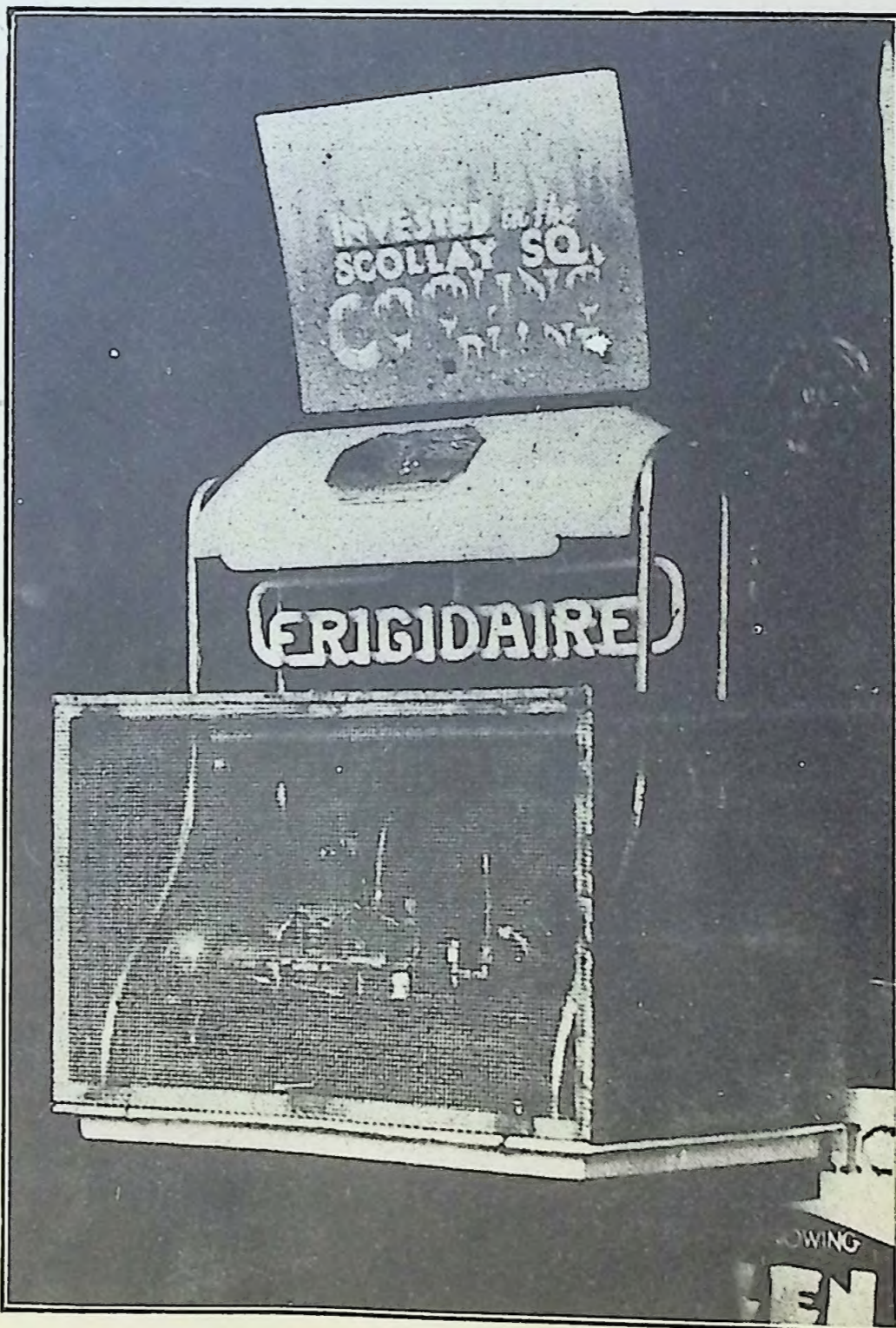
FILM TAKES ENCORE

Joe Koehler, of the L. Marcus Enterprises, reports the only case on record of a film taking an encore when the Paramount screen song, "Yankee Doodle Boy" made such a hit with the audience that they were compelled to stop the feature, rewind and show the screen song over. The song was played with "White Shadows Of The South Sea."

COOL AND INVITING!

By contacting the Frigidaire Company, Manager Lawrence I. Bearg, of the Publix Scollay Sq. Olympia Theatre, had that company install one of their machines in front of the box-office free. Display cards, changed every week, vaunt the coolness of the theatre. The card in the picture reads: "\$250,000 INVESTED IN SCOLLAY SQUARE THEATRE COOLING PLANT!"

This display attracted more attention to the front of the theatre than any thing of a similar nature ever attempted.



STARTS BALL ROLLING IN NEW ERA

George D. Tyson and his associates of the Publix-Skoura forces effectively launched an excellent contest on "New Show World" picture stars. Getting the "jump on the crowd" Tyson started his "New Show World" contest in August and continued his campaign through September, thus benefitting by the momentum gained by an early start.

Talking pictures, having brought to the fore so many new stars, Tyson was prompted to introduce a newspaper identification contest, which netted him one, two and three column stories in the pages of the local newspaper for an entire week.

Every day, for five days, the newspaper reproduced six photos of stars who would appear in coming attractions at the Publix Indiana and Circle theatres. Where the thirty photos, all numbered, were identified by the contestants, they were to be mailed, with a fifty word essay stating why they liked one star of the series best, to the New Show World Editor of the newspaper. All of this free publicity was obtained for \$60 in prize money and a few passes, issued to runner-ups. Thousands of newspaper readers and patrons of the Publix Indiana and Circle theatres participated in this contest.

In order to complete the introduction of the "New Show World" to the people of Indiana, Mr. Tyson, manager of the Publix Indiana, covered his entire lobby with a beaver board backing and designed it on the order of the Paramount ads in the Paramount Year Book, with futuristic effect and drawings of Paramount stars. The ceiling in the lobby was decorated, also in a futuristic fashion, with satin. The entire lobby display cost \$150 exclusive of the art work, which was done very colorfully and artistically by the theatre staff artists, James Minter and Hurley Ashby, as can be seen in the layout in the adjoining column. The colorful lobby was on display for an entire month and contributed a great deal towards successfully campaigning the "New Show World."

MICKEY FINN, POETIC SOUL, GOES MODERN

Among the things that pop into mind on a hot day," remarks Mickey Finn," is the thought that architects should have been air-minded when the fad for atmospheric theatres began. Then one could lean back and to the strains of canned music and song, dreamily contemplate the synthetic sky overhead, twinkling with mazdas and framed in manufactured trees where stuffed doves are glued in the poise of flight. Too bad a few shadowy "zepps" and airplanes can't be added to the motion-picture clouds that cross and re-cross the ceilings. Maybe it could be arranged."

MELBA HAS "DATE NIGHT"

George Baker, manager of the Publix Melba Theatre in Dallas, Texas, has dedicated Wednesday night to the boy and girl friend. A tie-up was made with a local ice cream manufacturer to furnish "Melba Slices" on that night. This firm also ran ads on the stunt. Window display was secured in prominent locations, telling the boy friend "that he would be able to get the girl friend easier if he wore one of Blank's cravats—or brought her so and so's flowers for 'Date Night' at the Publix Melba." A tie-up has also been made with a sandwich firm.

PLANT THIS IN YOUR LOCAL PAPERS

Get this story, retyped and localized. Then "plant" it in all of your local daily and weekly publications. Please paste clippings on a sheet of paper, with your name, theatre name and date and name of paper. Mail same to the editor of PUBLIX OPINION, so that a list of those who complied, may be compiled and forwarded with the clippings, for the cognizance of the Home Office Executive Cabinet.

New York City—Broadway no longer sets the fashion in things theatrical for the rest of the world. The fashions start in (name your town) and towns of similar entertainment sources, and then filter into Broadway, according to Sam Katz, head of Publix Theatres Corporation, which operates 1,200 theatres all over the United States. In support of the statement, Mr. Katz points to the fact that every big show on Broadway today, and those scheduled to open soon, are made up of stars, acts, and artists recruited from the ranks of those who started in the smaller cities. On Broadway, every big show has from two to ten of its outstanding hits, contributed by personalities who were started on their way to fame by audiences in Publix Theatres. Here are a few of the former Publix stage stars now in big Broadway hit shows.

In Ziegfeld's "Whoopie" you find Ruth Etting, Eddie Cantor; in Earl Carroll's "Sketchbook" you see George Givot, Grace Dufaye and Patsy Kelly. Others who have trodden the stages of Publix theatres are: Stella Power, Jack Powell, Billie Gerber, Duffin & Draper, Lassiter Brothers, John Maxwell, and Jerry Coe, all of John Murray Anderson's Almanac; Marietta from George White's Scandals; Cy Landry, Ray Bolger, and Gordon & King of You for me (now in rehearsal); Borrah Minnervitch of Good Boy (now playing in Paris); Horton Spurr from Kid Boots (now playing Fanchon & Marco unit); Arthur Campbell and Eleanor Powell of Follow Thru; Ethel Norris from Rain or Shine; Ferral & Paul DeWees, formerly of Night in Spain, now with Publix unit; Calts Bros., formerly of Ups a Daisy, now playing Loew vaudeville; Joe Penner, who played in the last Greenwich Village Follies, now with Publix unit; John Quinlan from Sky High, Willie Howard show, now in Publix unit Hal Sherman, who played in a few Music Box Revues, opening soon for Publix; Val & Ernie Stanton from Billie, now with Publix unit and Waring's Pennsylvanians from Hello Yourself, now playing Keith vaudeville.

GALVESTON THEATRE HEADS
Effective August 31st Mr. Wally Akin assumed the management of the Tremont Theatre, Galveston, succeeding Mr. F. J. Patterson, whose assignment will be forthcoming.

LONG HAIR—LONG PUBLICITY

Here's a slightly different slant on the classified ad stunt that can be used by almost any theatre using stage shows. This 80 inch ad worth nearly \$500, was free, and fine exploitation for an attraction. To get some extra publicity for the Michigan theatre's Third Anniversary (Detroit) the old idea of running a classified ad for girls was used. Ten girls to pose in an overture tableau were wanted. Of course, they could have been engaged in the usual way but the Detroit publicity department had the production department use a classified ad and put in the idea that only long-haired girls were wanted. Stories in all the papers in advance told of the scarcity of long-haired beauties in Detroit. All papers also carried photos of the crowd of girls that responded to the call. Then the Free Press ran this five-column promotional ad.

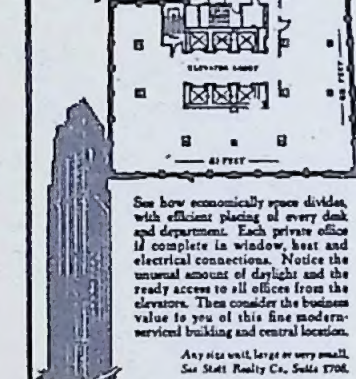
SAYS ZEPPELIN FIGHTS STUNTS

Germany, France To Discuss Saar
Zepplin, the German airman, is expected to discuss the Saar region with French officials in Paris, according to reports from Berlin.

Foreign News Dispatches

BOATMEN KILL
A small boat containing several persons was found floating in the water near the shore of a lake. The bodies of several persons were recovered from the boat.

Fit your office into this floor plan



DAVID STOTT BUILDING
GRISWOLD AND STATE

TONIGHT—8 P. M.
Free—LECTURE—Free
"SUPER SALESMANSHIP ANALYZED"
by B. W. Maxwell
SUPER MIND SCIENCE TEMPLE
51-53 Spruce

St. Louis \$18.00
and Return
16-Day Excursion via
MICHIGAN CENTRAL
Leaving—September 13—11:45 p. m.
Returning—September 14—All trains

Leaving St. Louis not later than 10:00 p. m. Sept. 29, arriving Detroit 6:30 p. m. Eastern time, Sept. 29.

SKY TRAFFIC FOR AIRLINES

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Zepplin, the German airman, is expected to discuss the Saar region with French officials in Paris, according to reports from Berlin.

EVERYONE NOW LAWBREAKER; LAW PROVES IT

Under the new law, everyone is a lawbreaker. The law is so strict that even the smallest infraction is punishable. This is the message of a recent court decision.

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A CORNSTALK NOW BECOMES GAS, 'TIS SAID

Combined With Sewage, Farm Waste Provides Unity
A new process has been developed for converting cornstalks into gas, which can be used as a fuel for industrial purposes.

Sees Plot to Force Dumping of Grain

Washington, Sept. 18.—A plot to force the dumping of grain in the United States has been uncovered, according to a report from the Department of Agriculture.

Blackmer Fights Order to Return

Washington, Sept. 18.—A fight is being waged in the courts over an order to return a certain individual to his country of origin.

WHY MEN JOIN MOOSE LODGE

Men join the Moose lodge for a variety of reasons, including the desire for social interaction and the opportunity to participate in community activities.

WORD HUNT

Search for words containing the letter 'E'. Words found include: **HE, SHE, WE, ME, BE, DE, FE, GE, LE, PE, SE, TE, VE, WE, ME, BE, DE, FE, GE, LE, PE, SE, TE, VE.**



such a little ad—
and so many girls

When the Michigan Theatre planned a special stage tableau for its Third Anniversary Show this week, Edward Werner needed ten beautiful girls, with long hair preferred, for his production. The usual channels looked to for securing girls of the type needed failed to produce. Therefore, what was more natural than for Mr. Werner to turn to the Want Ad columns of The Free Press for assistance. The little advertisement that you see reproduced at the left appeared JUST ONCE in The Free Press. Instead of the looked for scarcity of long-haired girls, Mr. Werner found himself surrounded by them. Scores replied to his call. Remember that the most difficult job you can ask a Want Ad to do, gets proper, prompt and low cost attention any day, on anything, through Free Press Want Ad columns. Everybody worth advertising to reads the classified columns of The Free Press. That's why every type and kind of want is filled by these boys, little, all-powerful advertisements. Try one anytime for what's bothering you.

Free Press Want Ads Produce Best—Cost Less

MECHANISM IN LOBBY IS BIG HIT

A most novel and attractive mechanical display to publicize Lon Chaney in "Thunder" at the Publix Princess Theatre in San Antonio, was conceived by M. N. Hillyer, manager; J. P. Perry, assistant manager and M. Perales, projectionist.

Two small tables were placed directly in front of the box office, on a line with the sidewalk, on which was placed a complete miniature railway. The display included a 4" x 7" beaver board platform sketched out in scenic designs, around which was laid an oval track; miscellaneous set-pieces, a station, a bridge, lamps, etc., were fitted into the layout, and a large de luxe Lionel Electric train consisting of locomotive and 3 cars was placed in operation, same being hooked on to a lamp socket in the lobby arch. The star and title of the picture were displayed across the center of the board by the use of upright cut-out scenic mountains which added materially to the atmosphere of the lay-out. Stills from the regular exchange set were placed in the checker-board effect on the platform. Across the front of the display was tacked a two-sheet panel carrying only the words "Lon Chaney in 'Thunder'", and credit to the department store which loaned the mechanical toys.

A line was run down the front of the theatre from the booth and hooked on to a dynamic loud-speaker. The line was cut in on the monitor circuit, and the entire sound score of the picture was carried to the speaker in the lobby.

Remember This for Future Discussion

According to figures compiled by the Will Hays organization and recently reported in "Variety," approximately 71 million dollars annually is expended by the film interests every year for advertising purposes of all kinds. This figure apparently is a most conservative estimate, according to others who have attempted to reach an estimate. PUBLIX OPINION finds that other sources of information indicate that 100 million dollars annually spent for advertising, is more nearly the case. Over two thirds of this amount comes from the theatres and the other third from film producers and distributors. The 100 million is spent mostly for newspaper display space. Only a little more than 10 per cent goes to cover all other forms of advertising, such as magazines, circulars, radio, billboards, etc. Since all this money comes directly from the public in testimonial endorsement of the popular price theatre, it furnishes a most vivid reply to those individuals who attack the theatre to focus attention upon themselves. This amount of money places the theatre fifth in the list of advertisers. General merchandise comes first; radio receivers, second; tobacco third; food products fourth; theatres, fifth; and automobiles, sixth.

HEARST-ZEPPELIN TRIP GOOD THEATRE TIE-UP

James C. Furman, publicity director of the Publix Rialto Theatre in New York, arranged with the Hearst newspaper office, to construct a 98 by 30 foot map atop the theatre, to show the progress of the Graf Zeppelin during its epochal journey. The Hearst officials sent photos of the entire theatre, along with stories, showing the map and the lobby and marquee display on "Dr. FuManchu," the feature picture at the Rialto, to 200 Hearst publications throughout the United States, including 38 Hearst dailies.

Cigarette Tie-up Aids 'Thunder' Exploitation

Manager M. N. Hillyer of the Publix Princess Theatre in San Antonio, Texas, tied-up with the local representative of the Liggett and Meyers Tobacco Company, manufacturers of Chesterfield cigarettes in exploiting "Thunder." Arrangements were made whereby the tobacco company agreed to pay two-thirds of the cost of 1/2 sheet process cards and to furnish a window dresser and pay all window dressing expenses, using the theatre 1/2 sheet card as a center piece, in seventeen of the best drug store windows in the town. The comments were so favorable that the cigarette company declared that they would be glad to repeat on future pictures.

PAY ENVELOPES HELP SELL SHOW

As a stimulation for the late matinee show at the Publix Palace Theatre in Dallas, Texas, Ernest Morrison, manager, arranged with a score of local merchants and industrial plants, with large pay-rolls, for the imprinting of the backs of their pay envelopes, granting to employees the right to purchase tickets at matinee prices, up to 6:30 in the evening. The regular matinee price closes at 6 p. m. and Morrison's plant was easy to sell to the merchants when they were given to understand that they were getting a special concession from the theatre.

WHY DON'T YOU PAY YOUR DEBTS ???

PUBLIX OPINION is YOUR newspaper! You get gags, ideas, hunches, tips, and news from it, via some other Publix showman. BUT what do YOU pay back? Send us a letter a week and you won't owe anybody anything. If your contribution has value to other readers, they owe you.

YOU HAVE THE
MERCHANDISE
SELL IT!

Publix Opinion

The Official Voice of Publix

YOU HAVE THE
MERCHANDISE
SELL IT!

Vol. III

Publix Theatres Corporation, Paramount Building, New York, Week of September 20th, 1929

No. 2.

The new policy inaugurated by the MANAGERS' SCHOOL of recruiting only from Publix personnel, and the high rank attained by many school graduates should stimulate all in Publix to make themselves eligible for the splendid opportunities of advancement offered them.

—DAVID J. CHATKIN, General Director of Theatre Management, Publix Theatres Corp.

"Leave no stone unturned to give Publix the high standing it holds in the world of theatres."

Publix Opinion

Published by and for the Press Representatives and Managers of
PUBLIX THEATRES CORPORATION

SAM KATZ, President

A. M. BOTSFORD, Dr. Advertising

BENJ. H. SERKOWICH, Editor

J. ALBERT HIRSCH, Associate Editor

Contents Strictly Confidential

SELLING FUTURES!

If it became necessary for an announcement to be made before your audience, you wouldn't send an unkempt, gibbering idiot up on the platform to make the speech.

You would go yourself, in your best bib and tucker, and you would speak in carefully chosen words, briefly, and convincingly. Before you stepped up, you would plan a logical message.

Such being the case, PUBLIX OPINION wants to repeat its oft voiced conviction about slipshod methods of merchandising.

Your daily newspapers have a circulation that usually totals at least half of the entire population of your trade-area. Nearly all of your potential patrons are newspaper readers. The audience of newspaper readers is the largest group possible for you to talk to every day. Because it is a matter of simple routine to "insert an ad," some managers do so in a most perfunctory, and slipshod manner. If these men could only imagine that the ad is really a reflection of its creator's brains, or lack of brains, as well as an indication of an attitude, polite or impolite, toward the public, there would be a quick improvement in newspaper ads.

Ads should sell. In order to sell, they must tell. Tell it briefly, but completely, convincingly and attractively, and you've done a good job. Typography, layout, contrasts, etc., offer the eye-appeal for your message. The real impression, however, is given by word selection.

If ample thought, time, and careful preparation is given, your ads will be effective. If you think you can do an ad in ten minutes you have a greater opinion of your ability than all of the ace-ad experts in Publix have of themselves. If you're a ten-minute advertiser, the chances are 1000-to-1 that your ads are rotten and your theatre is consistently grossing considerably less than can be reasonably expected of it.

WANTED—MANPOWER!

Stressing once again the importance of Man Power in the future development of Publix, Vice-President Sam Dembow, Jr., calls attention to the following comments on the subject by Arthur James in Exhibitor's Daily Review:

With mergers in fact, mergers in prospect and mergers in rumor, there are timid persons who wonder what the future of the motion picture business is to be. In our opinion, the motion picture business will continue in the uneven tenor of its way no matter how many large groups put great sums of money into it, and no matter where the control of the various contenders for supremacy may lie.

Greater than all the money in the picture business, in its essential relation to the business and business success, is manpower. A man can own 500 theatres, but he still has to have showmen who know how to run theatres if he is to be a success.

The show business presents entertainment for the public. Entertainment is not provided by a bankroll. Of course, it is provided by what a bankroll will buy, but that elusive something called talent is the thing on which all these groups will have to depend to get the interest on their investment and to secure a profit.

No man in the picture business who knows his business has anything to worry about. As a matter of fact, under present conditions, there is every reason to believe that he can make more money than he was able to make ten years ago before the pictures became really a big business.

So long as talent is required and management is essential, manpower will be the factor in the picture business that is most in demand.

SOUND TIPS

From Publix Department of
Sound and Projection.
HARRY RUBIN, Director

BULLETIN No. 28

The smaller tubes used in sound reproduction sometimes have a tendency to a condition which is known as microphonic.

That is, they act like real microphones, they translate into electrical vibration sound waves striking them.

This condition is due, probably to some loose mechanical connection in the internal parts of the tube, allowing them to vibrate.

Now the loudest noise in a projection room usually is the noise of the projector mechanism. If this noise is picked up by the system it is well to start by changing tubes.

The 239 type tubes are the worst in this respect, due to the smallness and frailness of their parts, but the 102 and even the 205 type have occasionally been found guilty.

If one projector is noisy and the other good it may be well to reverse the tubes in the movie-tone amplifiers, putting the tubes of No. 1 in No. 2 and vice versa.

Sometimes tubes which are only mildly microphonic pick up some, but not all, of the machine noise, failing to give a faithful reproduction of it and so making the trouble more difficult to recognize. Such tubes are called simply noisy, and the 102 type is generally the worst offender in this respect.

The shortest way of locating a microphonic tube is by substitution. Changing tubes should always be the first thing tried when the system develops inexplicable noises. The movietone amplifier is more likely to be causing this sort of trouble than any other, the 8B or 41A is more likely to be causing it than any other amplifier on the main amplifier rack and the first tube in an amplifier is more likely to be causing it than the second or third tubes. The reason of course is obvious, the more amplification there is behind the noise, the louder the noise will be. If a tube has been found to be slightly microphonic it should not be used in the first stage of the amplifier but may possibly be used in second or third stage provided no noise is noticeable.

MEET ATTRACTS MANY

Manager Claude Frederick of the Publix Capitol Theatre in Pittsfield, Mass., secured much free space in the local newspapers when he sponsored a marathon swimming meet. Notice in the newspapers was given to the event before and after the marathon. It might be too late to sponsor a swimming meet, but how about a tennis tourney, or perhaps later, an ice skating tournament, etc. Send your clippings to PUBLIX OPINION.

THREE NEW THEATRES

On September 28, Publix takes possession of the following theatres: Columbus Theatre, Columbus, Nebr.; Fremont Theatre, Fremont, Nebr.; and World Theatre, Kearney, Nebr.

These theatres have been assigned to Mr. A. L. Mayer's division and the personnel setup will be forthcoming as soon as a decision is reached.

FILE THIS! IT WILL HELP PLAN PROGRAMS

Watch Publix Opinion for this service in every issue! Watch the trade papers for it, too!

LENGTH OF FEATURES

Record No.	Subject	Make	Foot-age	Runn'g Time
	Three Live Ghosts—9 reels (AT)	United Art.	7358	82 min.
	Hearts in Exile—9 reels (AT)	Warner	7740	87 min.
	Wise Girls—11 reels (AT)	MGM	8800	98 min.
	Frozen Justice—9 reels (AT)	Fox	7368	82 min.
	A Most Immoral Lady—8 reels (AT)	1st Natl.	6965	77 min.
(AT)—All Talking	Drake Case—8 reels (AT)	Universal	6320	70 min.

LENGTH OF TALKING SHORTS

PARAMOUNT				
	Illusion (Trailer)		270	3 min.
	Fast Company (Trailer)		290	3 min.
	Dance of Life (Trailer)		350	4 min.
	News No. 13		1008	11 min.
METRO				
97	Jimmy Hussey—Uneasy St.		833	9 min.
98	Roy Evans—St. Louis Blues		775	9 min.
99	The Revellers		660	7 min.
	Dad's Day		1842	21 min.
	Gilbert & Sullivan Male Quartette		476	5 min.
A-64	Jan Garber Band		900	10 min.
WARNER				
761-762	Man Who Laughed Last		1506	17 min.
UNITED ARTISTS				
	Three Live Ghosts (Trailer)		240	3 min.
PATHE				
	Paris Bound (Trailer)		180	2 min.
	End of World		1900	21 min.
FITZPATRICK				
	Spain, Travel Talk No. 2		970	11 min.
Length of Non-Synchronous Shorts				
METRO				
	Dealers in Babies (UFA)		815	9 min.
EDUCATIONAL				
	Rubbing It In		1800	20 min.
PATHE				
	Review No. 36		800	9 min.
CASTLE				
	Arizona's Grand Canyon		720	8 min.

PHONE MESSAGES IN RURAL TOWNS

In Illinois it is possible to arrange with rural telephone exchanges to put in an "Alarm Ring," used only in great celebrations and emergencies, i.e. Armistice Day, fire, etc., for a cost of \$1.25 per exchange. Madeline Woods of the Publix Great States Advertising and Publicity department in Chicago, Ill., proposes that rural showmen use this means of advertising to good advantage, as in "Thank You" week. The operator rings this alarm on all phones on her exchange thus bringing the rural residents to the phone. The operator, after receiving a few passes or a box of candy, will say: "Just ringing you to thank you on behalf of your Publix (your theatre name) for 'Thank You' week starts today and your Publix (your theatre) is presenting some wonderful programs, such as (name your attractions) to show its appreciation of your patronage."

It is almost a certainty that the entire community will hear this message. If some don't hear it, the word-of-mouth advertising will be so great that the country side will be fully aware of your message.

HOLSBURG TO DAVENPORT

On September 15th Mr. H. B. Howard, manager of the Garden Theatre, Davenport, was replaced by Mr. H. Holsburg, formerly assistant manager at the Paramount-Waterloo. Mr. Howard's new assignment will be forthcoming shortly.

OLD TUNES PLUG FILM
Manager Charles H. Amos broadcasted old tunes over the local radio station, in connection with the advertising of "River of Romance" playing at the Publix Imperial Theatre, Asheville, N. C., with announcements of the picture.

WHALEN GETS AN IDEA

The latest proof of the influence of the movies comes in the announcement that Grover Whalen, Police Commissioner of New York City, has formed a special secret service squad, the identity of its members being known only to him, who will live among the gangsters and become a part of them. This idea is said to have come to him after viewing the picture "ALIBI."

PAGE ONE NEWS-AD

A page-one story in the Kansas City newspapers was obtained for the Royal Theatre, merely because the manager had forethought to telephone to the editors that Paramount Sound Newsreel showed the complete scene of the T.A.T. air-leviathan that crashed into a mountain.

AT YOUR NEW YORK THEATRES

WEEK OF SEPT. 20

THEATRE	PICTURE
Paramount	Paris Bound
Rialto	Bulldog Drummond
Rivoli	Dance of Life
B'klyn-Paramount	Dance of Life
Criterion (\$2)	Four Feathers